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CHAN WILLIAMS - FOUR HYMNS

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I  
1  
Lord! come away!

Words by  
BISHOP JEREMY TAYLOR

5591  
Music by  
R. VAUGHAN WILLIAMS

**Maestoso.**

Tenor Voice. *f* Lord! come a - way! Why dost Thou stay? Thy road is

**Maestoso.**

Viola. *ff* *mf* *f*

**Maestoso.**

Piano. *ff* *ff*

rea - dy; and Thy paths, made straight With long - ing ex - pec - ta - tion,

*mf* *mf*

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wait The con-se-cra-tion of Thy beau-teous feet!.....

*p* *ff*

Ride on tri-um-phant-ly!..... Be-hold we lay our lusts and

*mf*

*A Poco animato.* *p cresc.*

proud.....wills in Thy way!..... Ho - -

*Poco animato.*

*Poco animato.* *p marcato.*

*p* *pesante.* *simile*

Lord! come away!



san - na, Ho - san - na, Ho san -

na! Wel-come to our hearts!

*largamente.* *f* *a tempo.*

*ff marcato*

*f* *colla voce.* *a tempo.* *ff marcato.*

Lord! come away!

B (♩ = ♩)

(♩ = ♩)



## Tempo I.

*p*

Lord, here..... Thou hast a tem - ple too; and full as *dear*

Tempo I.

*p*

(♩ = ♩)

dear As that of Si-on, and as full of sin:

(♩ = ♩)

(♩ = ♩)

*C poco animato.*

No-thing but thieves and robbers dwell there - in;.....

*poco animato, ff*

*poco animato, ff*

Lord! come away!



*ff*

En-ter, and chase them forth, and cleanse the

Tempo I.

floor! *ff* Cru-ci-fy them, that they may *mf* ne-ver more Pro-fane that

Tempo I.

Tempo I.

*fp*

ho-ly place Where Thou..... hast chose to set Thy face!.....

*f*

Lord! come away!



*p* **D.** *largamente.*

And then, if our stiff tongues shall be Mute in the prai - ses of Thy

*pp colla voce.*

**Poco animato.**

De - i - ty, The

**Poco animato.**

*p marcato.* *cresc.*

**Poco animato.**

*p marcato.* *simile.* *cresc.*

*p pesante.*

stones out of the tem-ple wall Shall cry a - loud, and

Lord' come away!



*allargando al fine.*

**ff** E.

call- "Ho - - san - na, Ho -

**ff** *allargando al fine.*

- san - - na, Ho - san - - - - na!"

and Thy glor - - ious foot - steps greet! .....

**fff**

Lord! come away!



## II

## Who is this fair one?

Words by  
ISAAC WATTS

Music by  
R. VAUGHAN WILLIAMS

**Andante moderato.**

Tenor Voice.

Viola.

*p senza, espress.*

**Andante moderato**  
(Viola.)

Piano.

*pp*

*p*

Who is this

*pp*



fair one in dis - tress, That tra - vels from the wil - der - ness,

A

And press'd with sor - rows and with sins, On her be - lov - ed

Lord she..... leans?

*pp*

Viola.

*pp*



*p*

This is the spouse of Christ our God, Bought with the

**B**

treasures of His blood, And her request and her com-

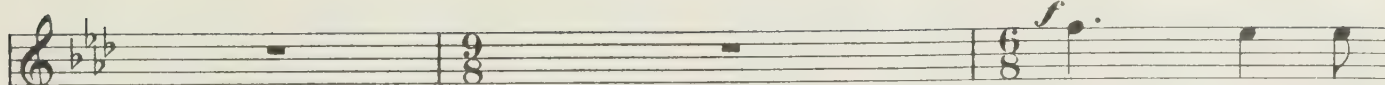
*poco stringendo.*

-plaint Is but the voice of ev - - - ry saint:

*colla voce.* *poco stringendo.*

*mf cresc.*

Poco animato.

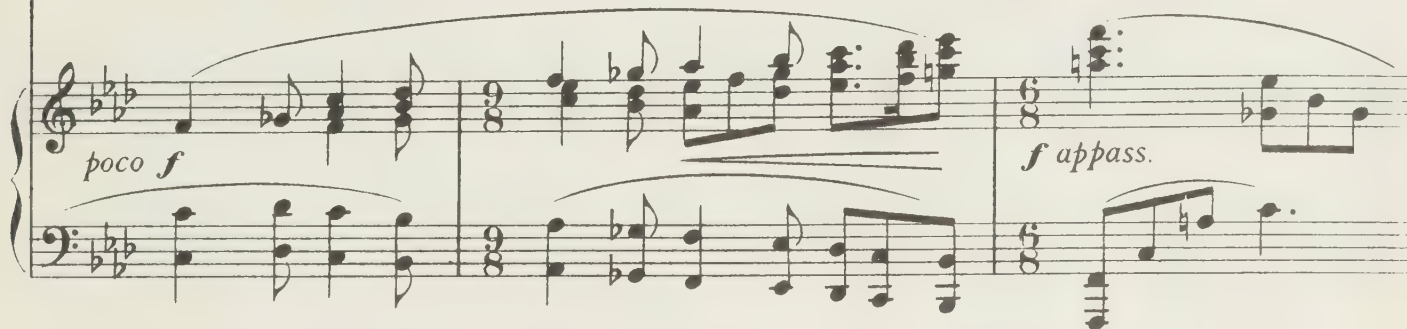


"O let my

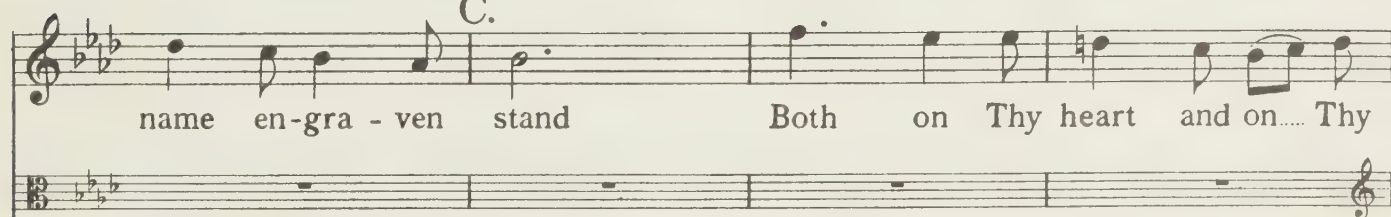
Poco animato.



Poco animato.

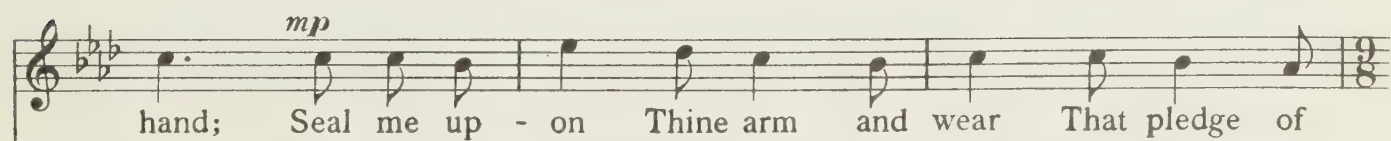
*f appassion.*

C.



name en-gra - ven stand

Both on Thy heart and on... Thy

*mp*

hand; Seal me up - on Thine arm and wear That pledge of

*p cantabile.*

Who is this fair one?

H. 8513.



love ..... for ev - er there. Stron - - ger than

death Thy love is known..... Which floods ..... of

wrath could ne - ver drown, And hell and earth in vain com -

*mp tranquillo.*

*p tranquillo.*

*mp tranquillo*

- bine To quench a fire so much di - vine.

*p*

*pp*

*E*

*agitato.*

But I am

*poco agitato.*

jea - lous of my heart, Lest it should once from Thee de - part;



*p* Then let my name be well im - press'd As a fair sig - net on Thy

*p* *colla voce.*

*p* *colla voce.*

breast. *poco rit.* *tranquillo. a tempo.* Till Thou hast

*a tempo. cantabile.* *poco rit.* *a tempo. pp tranquillo.*

*a tempo.* *poco rit.* *a tempo. pp tranquillo.*

brought me to Thy home, Where fears..... and

Who is this fair one?

doubts can nev - er come, Thy coun - tenance

let me oft - en see, And oft - - - en

*poco animato.*

shalt Thou hear from me:

*poco animato.*



*rit.* *a tempo. con fuoco.*  
*ff*  
 Come, my be - lo - ved, haste a - way, ..... Cut

*rit.* *a tempo.*  
*ff con fuoco.*  
*a tempo.*  
*ff con fuoco.*

H  
 short ..... the hours of Thy de - lay, Fly like a

*ff* *mp* *p*

*ff* *mp*

youth - ful hart or roe O-ver the hills ..... where

*rit.* *a tempo animato.*

spi - - - - ces blow?"

*rit.* *più p a tempo animato.*

*rit.* *p a tempo animato.*

*poco.*

*poco.*

*poco.*

*rall.* **Tempo I.**

*rall.* **Tempo I.**

**Tempo I.**

*pp*



pp senza express.

Viola.

This musical score is for the song "The Swan" (Le Cygne) from the opera "Carmen" by Georges Bizet, composed by Camille Saint-Saëns. The score is written for a soprano and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Allegretto". The score consists of two systems. The first system shows the soprano line with a long note and the piano accompaniment with a series of eighth notes. The second system shows the soprano line with a long note and the piano accompaniment with a series of eighth notes. The score is written in French.

Handwritten musical score for the song "The Rose Tree". The score is written on four staves. The top staff is a single melodic line in treble clef, marked with a "K" (Klein) and a key signature of three flats (B-flat, E-flat, A-flat). The second staff is a single melodic line in bass clef, also marked with a "K" and a key signature of three flats. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, marked with a "K" and a key signature of three flats. The music is written in a simple, handwritten style with various musical notations including notes, rests, and bar lines.

## III

## Come Love, come Lord

Words by  
RICHARD CRASHAW

Music by  
R. VAUGHAN WILLIAMS

**Tenor Voice.** *Lento.*

**Viola.** *Lento.* *con sordino*

**Piano.** *Lento.* *ppp una corda.*

*sostenuto*  
*pp teneramente*

*ppp* *L.H.*  
*Viola.*



First system of musical notation. It features a vocal line (soprano) with a treble clef and a key signature of two flats, containing three measures of whole rests. Below it is a piano accompaniment consisting of a right-hand part with a treble clef and a left-hand part with a bass clef. The right-hand part contains complex chords and arpeggiated figures, while the left-hand part provides a harmonic foundation with chords and single notes. A dynamic marking *ppp* is present in the left-hand part. The word "Viola." is written above the left-hand part of the piano accompaniment.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal line remains a whole rest. The piano accompaniment continues with its complex textures.

Third system of musical notation. The vocal line remains a whole rest. The piano accompaniment continues with its complex textures.

Come Love, come Lord.

*Ad.*

\*

*Ad.*

\*

The musical score is written for voice and piano. The voice part is in G major (one sharp) and 4/4 time. The lyrics are "Come Love, come Lord,". The piano accompaniment features a flowing arpeggiated figure in the left hand and chords in the right hand. The score includes a first ending marked with a 'B' and a repeat sign. The dynamic marking *pp* (pianissimo) is used throughout. The score is divided into two systems. The first system contains the vocal melody and the first part of the piano accompaniment. The second system contains the continuation of the piano accompaniment, including the first ending. The score is written on five staves: two for the voice and three for the piano.

and that long day For which I lan - guish, —



soul those eyes... shall see And

drink the un - seal'd source of Thee, When glo-ry's sun

*pp*

faith's shades shall chase, ... Then for Thy

*pp*

Musical score for "Thy Face" (Op. 98, No. 1) by Franz Schubert. The score is in B-flat major, 4/4 time, and consists of 16 measures. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "veil give me Thy face." and ends with a fermata. The piano accompaniment includes a left hand with a "ped." marking and a right hand with a "D" marking. The score is marked "ppp" (pianissimo) throughout.



## IV

## Evening Hymn

Words by  
**ROBERT BRIDGES**  
(From the Greek)  
*By kind permission of the Author*

Music by  
**R. VAUGHAN WILLIAMS**

*Andante con moto.*

Tenor Voice.

Viola.

*p solenne.*

*Andante con moto.* (Viola).

Piano.

*ppp solenne.*

*simile gves.....*

*gves.....*

*p*

O glad - some Light, O Grace..... Of God the Fa - ther's

*pp*

*8ves.....*

*A*

face, The e - ter - nal splen - - dour wear - - -

*8ves.....*

- - ing; Ce - les - - tial,

*p*

*8ves.....*



ho - ly, ..... blest, ..... Our Sa - viour, Je-sus Christ, .....

*p*

*8ves*.....

This system contains the first three measures of the hymn. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are 'ho - ly, ..... blest, ..... Our Sa - viour, Je-sus Christ, .....'. A piano dynamic marking (*p*) is placed below the piano staff. The system concludes with a repeat sign and the instruction *8ves*.....

Joy - - - ful, joy - - - ful in Thine ap -

*p* *p*

*8ves*.....

This system contains measures four through six. The vocal line continues with 'Joy - - - ful, joy - - - ful in Thine ap -'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Piano dynamic markings (*p*) are present. A section marker 'B' is placed above the vocal staff at the beginning of the second measure. The system concludes with a repeat sign and the instruction *8ves*.....

- pear - - - ing :

*pp* *pp* *pp*

*8ves*.....

This system contains measures seven through nine. The vocal line concludes with '- pear - - - ing :'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Piano dynamic markings (*pp*) are present. The system concludes with a repeat sign and the instruction *8ves*.....

*pp*

*pp*

Now, ere day fa-deth quite, We see the eve -

*pp*

*pp*

**C**

- ning light, Our won-ted hymn out - pour



- - - ing; Fa - ther of might un-known,

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest, followed by a half note 'ing;', then a quarter note 'Fa', a half note 'ther', a quarter note 'of', and a half note 'might un-known,'. The piano accompaniment (grand staff) features a flowing melody in the right hand and a supporting bass line in the left hand, both in a key of two sharps (D major).

Thee, His in-carnate Son, And Ho - - - ly Spi -

This system contains the next two staves. The vocal line continues with a half note 'Thee,', a quarter note 'His', a half note 'in-carnate', a quarter note 'Son,', a half note 'And', a whole note 'Ho - - - ly', and a half note 'Spi -'. The piano accompaniment continues with a similar melodic and harmonic structure, maintaining the D major key.

**D** *poco animato.*  
- - rit a - dor - - - ing.

*poco animato.* **f**

*poco animato.* **f**

This system contains the final two staves. The vocal line begins with a whole rest, followed by a half note 'rit', a quarter note 'a', a half note 'dor -', and a whole note 'ing.'. Above the first staff, the letter 'D' is written, and the tempo marking '*poco animato.*' is written above the second staff. The piano accompaniment features a more active melody in the right hand, with a forte (**f**) dynamic marking appearing on both the second and third staves. The key signature remains D major.

To Thee of right be - longs All

*mf simile.*

praise of ho - - - ly songs, O Son of

*f* *mf*

E  
God, Life - gi - ver; ... Thee, there-fore, -

*f* *mf*



O Most High, The world doth glo - ri - fy, And

shall ex - alt ..... for ev - er, And shall ex - alt ..... for

**F** *rit.* ev - - - - er. .... *a tempo animato*

*ff a tempo animato.*

*rit* *ff a tempo animato*

Detailed description: The score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'O Most High, The world doth glo - ri - fy, And shall ex - alt ..... for ev - er, And shall ex - alt ..... for'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) and *ff* (fortissimo). The piece concludes with a *rit.* (ritardando) section followed by a *ff a tempo animato* section.

*poco rall.* in **Tempo I.**

*poco rall.* in **Tempo I.**

*pp* *p Solenne.*

*poco rall.* in **Tempo I. Viola.**

*pp*

*simile con gve.....*

*gves.....*

*rall.*

*rall.*

*ppp*

*gves.....*



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# FOUR HYMNS

R. Vaughan Williams

VIOLA

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# Lord! come away!

VIOLA

R. VAUGHAN WILLIAMS.

*Maestoso.*

Voice. Lord! come a - way! Why dost Thou

Viola. *Maestoso.* *ff* *mf*

stay? Thy road is rea-dy; and Thy paths made straight With long - ing ex-pec-ta - tion,

*f* *mf*

wait The con-se-cra-tion of Thy beau - teous feet! Ride on tri -

*p* *ff*

- um-phant-ly! Be-hold we lay our lusts and proud...wills in Thy

*mf*

A. *Poco animato.*

way. *Poco animato.*

5. *largamente.* Voice. *a tempo.*

wel - come to... our. *ff marcato.*

B. (♩ = ♩)

Tempo I. (♩ = ♩)

3. 1. 3.

C. Poco animato.

robbers dwell there - in..... **ff**

Tempo I.  
Voice.

Cru - ci - fy them, that they may ne - ver more Pro - fane that

Tempo I.

ho - ly place Where Thou... hast chose to set Thy face.....

1. D. 2.

**largamente**

Poco animato.

**p marcato.** *cresc.*

E.

**ff** *allargando al fine.*



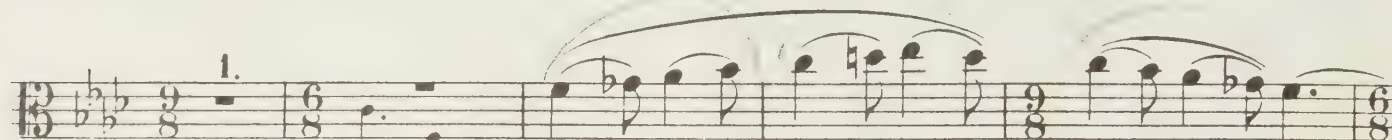
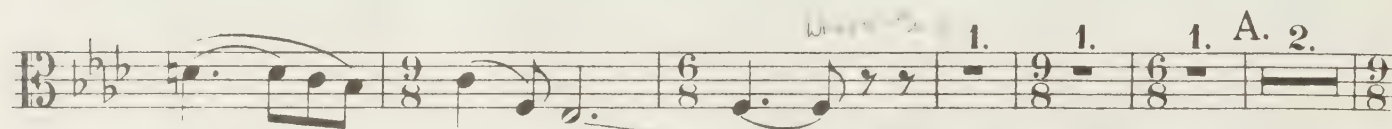
# II Who is this fair one?

VIOLA

R. VAUGHAN WILLIAMS.

Andante moderato.

*p senza espressione.*

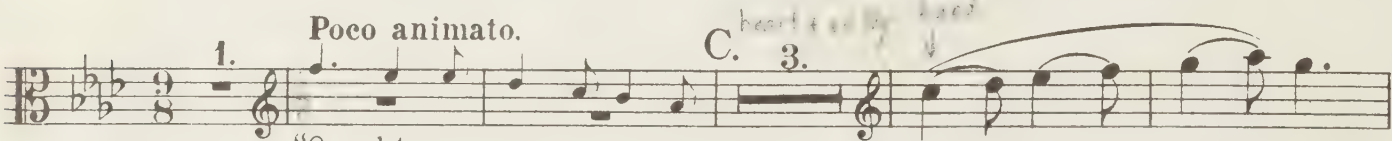


Lord she... *pp*



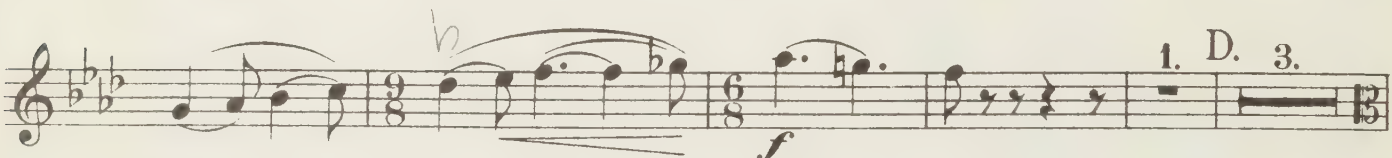
*colla voce.*

*poco stringendo.*



"O let my name en-gra-ven

*p cantabile.*



*p tranquillo.*



*but I am*

**E.**  
*f agitato.*

*p*

**F.** *colla voce.* *a tempo.*  
*cantabile.* *poco rit.*

*à tempo.*  
*pp tranquillo.*

**G**  
*f poco animato.*

**H.**  
*rit.* *ff a tempo. con fuoco.* *ff*

*p*

**J.**  
*rit (colla voce).* *a tempo animato. più p* *rall.*

**Tempo I.**  
*pp senza espress.*

**K.**  
*ppp* *quasi niente.*

## III

## Come Love, come Lord

VIOLA

R. VAUGHAN WILLIAMS.

*Lento.* *con sordino. sostenuto.*

*pp teneramente.*

A.

B. *pp*

C. *pp*

D. *ppp*

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## IV

## Evening Hymn

R. VAUGHAN WILLIAMS.

*Andante con moto.*

*p solenne.*

A. 2 3

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3. 1. d

Je-sus

p

f

p

B. p

pp

1

Now ere day

pp

C.

D. ing

poco animato f

to thee

f

f

E. God Life

f

f

shall exalt for ev. rit.

3

ff a tempo. (animato.)

poco rall.

Tempo I.

pp solenne.

rall.

pp

2



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Theodore Holland : Suite in D  
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M  
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Vaughan Williams, Ralph  
[Hymns, tenor and piano]  
Four hymns, set to music  
for tenor voice, with acc. of  
pianoforte and viola obbligato

AZL0561

WHEN THIS BOOK WAS CHARGED OUT THE FOLLOWING PARTS WERE IN THE POCKET:					
VIOLA	1				

**CIRCULATES ONLY WITH  
ALL PERFORMING PARTS**

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